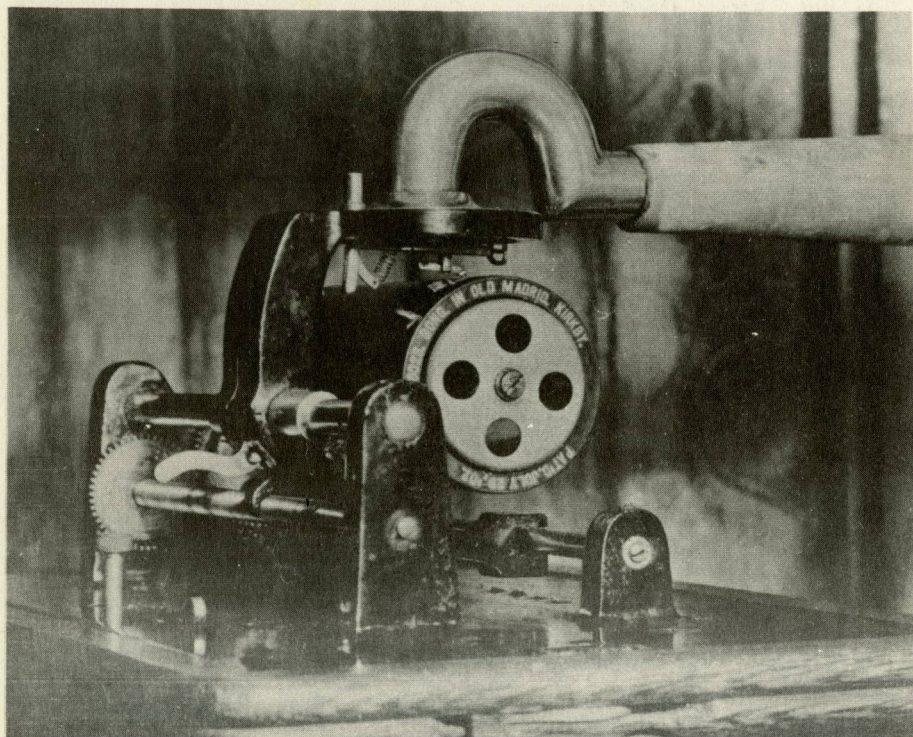
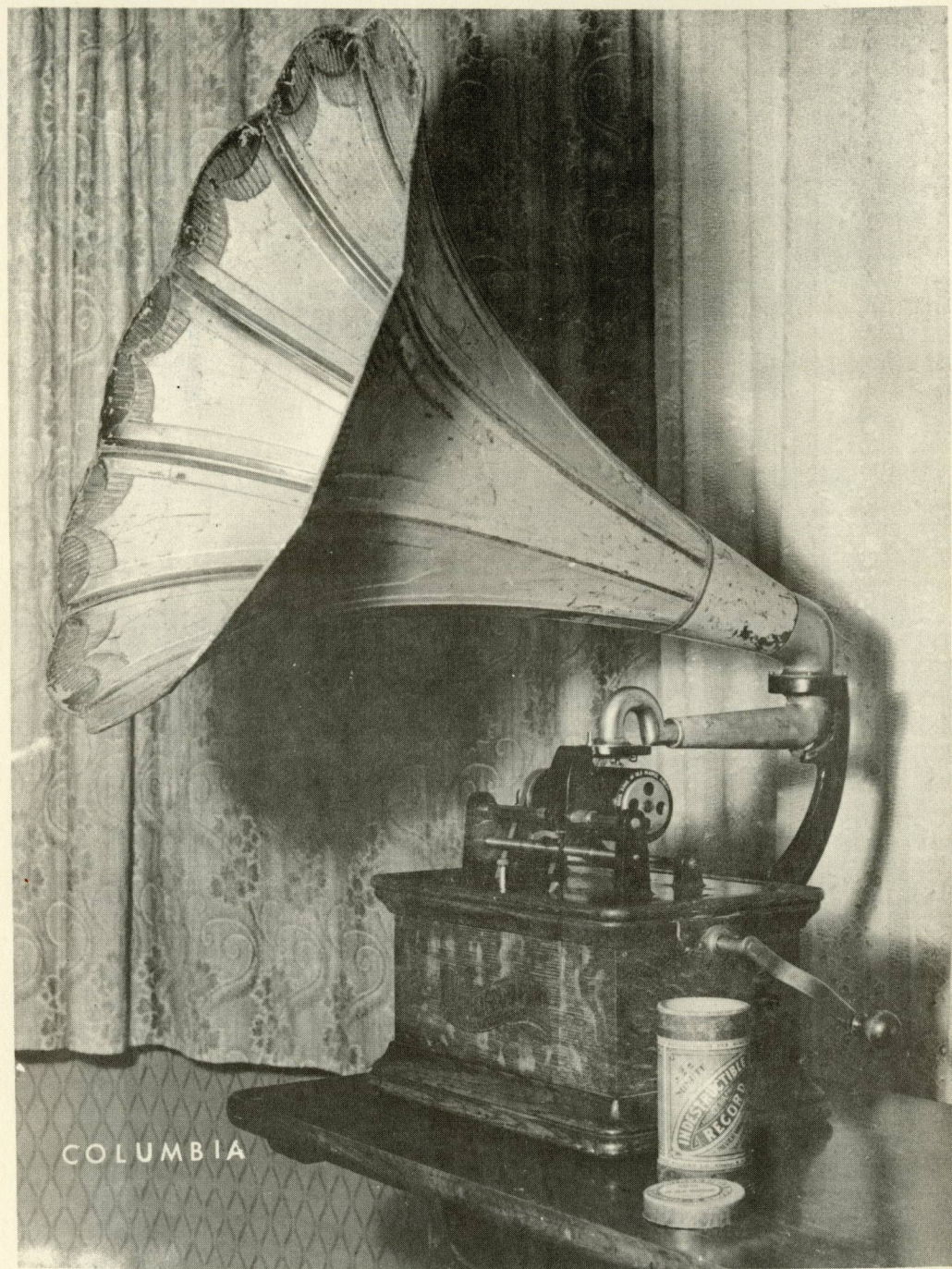




No. 24

APRIL 1965





COLUMBIA

THUMB NAIL SKETCHES by TYN PHOIL

No. 16. Edison Blue Amberol 2184. 'Your Tiny Hand is Frozen'
(La Boheme - Puccini)
sung in English by Charles Harrison (tenor)

The text is by Giacosa and Illica, with music by Puccini. It was first produced in Turin in 1896, and in English as 'The Bohemians' in London in 1897. In Italian at Covent Garden in 1899 and its first American production was on 29th November, 1899. Puccini's 'Boheme' is an adaptation of part of Murger's 'La Vie Boheme' which depicts life in the Quartier Latin, or the students' quarter, in 1830. The principal characters in Puccini's opera are the inseparable quartet described by Murger, who, with equal cheerfulness, defy the pangs of hunger, and the landlord of the little garret. Rudolph, a poet, Marcel, a painter, Colline, a philosopher, and Schaunard a musician, are our friends who share the

an attic in the Quartier Latin, where they live and work together, improvident, reckless and careless. These happy-go-lucky Bohemians find joy in merely living. Being full of faith of themselves Rudolph makes the acquaintance of Mimi, a little flower-maker. Marcel meets Musetta who plays fast and loose with him. Alternate quarrels and reconciliations fill the lives of the lovers, but the final separation ends with the death of Mimi at the close of the opera. In the scenes of careless gaiety is interwoven a touch of pathos; and the music is in turn lively and tender, with a haunting fascinating sweetness.

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EDISON OPERATIC ARTISTES

by SYD GRAY

JACQUES URLUS is the subject of this month's article. This celebrated Dutch tenor was born in Aachen in 1867 and died in Noordwijk in 1935. He made his debut at Amsterdam and was regarded as a great interpreter of Wagnerian roles, appearing in many noted opera houses in Wagnerian operas. He appeared in Boston with the Boston Opera Company in 1912, and is believed to have made tests for Edison at about this time. His Edison recordings seem to have been made at various recording sessions and his first was held at Edison's London studios in July 1914. Subsequently

his appearances in recording sessions were in 1916 and 1917, in the U.S.A. studios. There seems to have been some remake titles of the 1914 series, made in 1915, probably in London again. These Edison recordings catch his voice in its prime and his records hold their own with other celebrated tenors of the day. He very seldom ventured into singing in Italian, so the majority of his recordings are in German. He also recorded for H.M.V. and Polydor, as well as leaving us a few very scarce Pathés.

The following is a list of all known titles made for Edison. . .

83346 Die Walkure- Liebeslied
82252 Die allmacht

83346 Die Walkure - Ein schwert
82252 Traum durch die dammerung

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 8. Miniature needles for early pickups 3 for 1s.
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+++++

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"My Word What a Morning" by Mardan Anderson.
Memoirs of Maria Malibran, 2 vols.
Will exchange other biographies, catalogues, records, or will pay any reasonable price
for the above books and items in my advertisement in the previous issue of 'Hillandale
News'. Graham Smith, [REDACTED], Kings Heath,
BIRMINGHAM. 14.

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10" x 8" = 18s. each.

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Mr. & Mrs. Nugent live in a large red brick bungalow, set well back from the highway, and in a clearing of tall and slender Virginian oaks. At the left, as you face it, is a wide unfenced carriageway, which will admit any form of road transport. Some fifty feet to the rear of the bungalow are two large timber sheds.

Members would love these sheds. They are filled to the roof with all types of machines, pianolas, amberolas, organolas, discs, both needle and phono cut, thousands of cylinders, shelves and shelves full of springs and spare parts.

Mr. & Mrs. Nugent treated me as a long-lost relative, and I was given the free run of this Fairyland.

Meanwhile the temperature was going up, and I was loving every minute of it.

Mr. Nugent has two married daughters and as you can very well imagine, I was soon sunk, line, hook and sinker.

When I had been there a few days, Mr. Nugent telephoned Jim Walsh, in Vinton, and it was arranged for me to spend the long weekend from Friday May 8th. to Tuesday May 12th, (1964). I caught my faithful trailways bus at 12.45 and arrived at Roanoke at 5.45, to be greeted with a flash lamp bulb. It was Jim, who is a staff reporter on the 'Roanoke Times'; which meant that from that moment I ceased to be a private individual.

I tailed along with Jim to his office, and waited while he finished his press chores, then a spanking restaurant meal, prior to invading Jim's 'Edison Aladdin's Cave'. Jim lives alone, with four highly intelligent cats, Roger, Petey, Nipper, and Lucky Jim. These cats are of different breeds and they do almost anything but talk. Jim Walsh wasn't quite sure as to what type of hornet he had invited, so took the precaution of parking me with Mr. & Mrs. Marshall for the nights. Here was more Virginian hospitality. By the second morning I had a job to get away when Jim called for me.

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BY Ernie Bayly

The second Canterbury Hall was built around the first, and the whole was opened on the 20th. Dec. 1854. Operatic selections were also included upon the bill, and it was at the Canterbury that Gounod's 'Faust' and the name of Offenbach were introduced to England. In those far off days there were many stars whose names are unfamiliar now, because we have no recordings of them. Sam Cowell was foremost among them, solo, and

salacious duets with Ferdy Jonghmans, the musical director. During the 1850's there started one Sam Vagg who later became Sam Collins, the builder of the famous Collins' Music Hall. Mackney began there. There was also Tom MacLagan, the Scot who could sing any type of song, dance or play the fiddle. He was still performing in the 'Nineties' successfully at the Britannia and the Lyceum.

John W. Sharp was said to have been one of

the funniest comedians who ever appeared on any stage died in the workhouse at Dover in 1856 at the age of 38, presumably falling to the attacks of Bacchus as various unwise great stars did.

The next step forward at the Canterbury was in 1856 when the fine Art Gallery was opened, where patrons enjoy some good paintings. For their other pleasure they could buy a meal consisting of a dozen oysters with bread & butter or a chop with baked potatoes; either costing one shilling. The Christmas prior to this, Morton had presented a dramatic sketch, and was soon in the Magistrates' Court for invading the licensed privilege of the 'legitimate' theatres. This was the first of many such encounters he had until the law was changed. After this first appearance, it is interesting to note that 'The Times' accepted advertisements for the Canterbury. The only music hall to be so honoured.

Then, in 1859, Morton, in partnership with Frederick Stanley, his brother-in-law, bought the ancient public house in Oxford Street, the 'Boar & Castle'. This was demolished and upon its site was built the Oxford Music Hall. It opened on 26th. March 1861, at a cost of £35,000. It held 1,800. The opening caste included Charles Santley, Miss Russell, Edward Marshall (of 'Two Gendarmes' fame, later), and a cornetist Levy. Early comics at the Oxford were Jolly John Nash, Alfred Vance (who rescued many from drink, including the vicar who buried him), Fred French, Harry Liston, Harry Rickards, and the legendary George Leybourne. At the hand of Charles Morton, with such giants, was the term "Lion Comique" born, and justifiably so.

It was Morton who first showed the "naughty" dance, The Can Can. In his original troupe was Sara Wright, who later became 'Wiry Sal' and whose high kicks caused some deal of trouble to The Alhambra.

So runs the catalogue of the original Oxford, standing on the site now occupied by Lyons' Corner House in Oxford Street near its junction with Tottenham Court Road. It was burned down on 10th. February, 1868, to rise like the phoenix.

Morton also held open-air concerts at the Crystal Palace and the North Woolwich Gardens.

In 1870, Morton bought the Philharmonic Music Hall at Islington. Many alterations, and a new stage were accomplished and an added attraction were bowling alleys and billiards saloon. He produced "Chilperic", "The Grand Duchess", but on encountering the wrath of the law, applied for, and obtained, a full theatrical licence. At this time Miss Emily Soldene came in to direct these major musical shows. Together they introduced to England "Genvieve de Brabant", in which Felix Bury and Edward Marshall were the two gendarmes. This was in November 1871.

During the 'seventies' George Grossmith the Third, of whom we have read previously in these pages, entertained with his monologues and sketches.

In 1873, "Fleur de Lys" by Delibes was produced at the Philharmonic, but at its closing, Morton retired from the managership. Later that year he began a season in partnership with John Hollingshead at the Gaiety. They opened with "La Fille de Madame Angot". Emily Soldene and Felix Bury were again in the caste. This same musical comedy was transferred to the Opera Comique.

A VISIT TO THE EDISON BELL COMPANY in 1907

To give this essentially British company its full title we have to speak of the Edison Bell Consolidated Phonograph Company Limited. It was cradled in litigation and nurtured on competition, and has become a lusty stalwart by the concentration of the minds of the talking machine experts who control its destiny. Mr. James E. Hough, the general manager, began his experiences in the dim and distant past when an outfit cost £100 or more, and every record was a master, and most of the prominent heads of the company's departments have been long associated with the business.

We must however deal with the present. The date of the company's inception, sixteen years ago, is wrapped in the mystery of seeming centuries. It was some three years ago, just about the time the gold-moulding process was perfected, that the company had to cast about for new premises suitable for the tremendous growth of the trade. Up to that time they had been making the records in the old fashioned system, within the precincts of The City (London). Looking about they discovered an impressive factory in Glengall Road, Peckham. It was further enlarged. In the basement of the principal building, running parallel with Glengall Road, are the polishing, punching, and shearing rooms, with a big area for the storage of raw materials. On what is the right of the ground floor, are the offices of Mr. G. Garrard, the head of the engineering department, with a very large store of material for the recording department. On the other side we find the general offices. In the right angle caused by the addition we have the moulding rooms, controlled by Mr. W. J. Furse, which produce about 200,000 cylinders weekly.

Returning to the long portion of the building, the first floor is the general machine room. Filled with machinery for making the immense number of parts that go to form an up-to-date phonograph, it is interesting as a scene of busy life. Those who care for pictures cannot fail to be impressed by the tremendous development of the Talking Machine Industry. A few hard figures will add to this impression. The firm employs over 400 persons; they do all the milling, drilling, nickel plating, electric mounting, and mixing of the wax compositions on the premises, and nearly every portion of the well-known machines of the company have their genesis in these buildings. The top floor of the portion on the left is devoted to the difficult business of matrix making, and the fitting, or assembling shop, on the other side of the top floor is filled with a series of the most complicated machinery, automatically turning out the infinite number of screws and tiny parts necessary for the machines.

It is only right that we should mention the other important centres of the company's industry. There is 'Edisonia' in Euston Road, for instance, under the capital management of Mr. W. F. Robbins, two large buildings of four and five storeys respectively, in which the multifarious duties concerned with the placing of the products on the market are carried on. On the top floor there is the home of the recording staff under Mr. C. R. Johnstone, recording superintendent, and Mr. H. Hesse, musical director, with rooms for bands, for vocal records, writing rooms etc. In addition there is a great stock of 'master records' amounting to thousands of pounds. Many a master is made that for some reason



THE MUSICAL BOX SOCIETY of GREAT BRITAIN



The Society exists for the benefit of all who have an interest in mechanical musical instruments and its aims and objects are to ensure the preservation of musical boxes.

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The Secretary: The Musical Box Society of Great Britain,
[REDACTED] London, W.1.



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LIORET CATALOGUE 7s.6d - \$1.50

* EDISON BELL 1905

MACHINE CATALOGUE. 7s.6d - \$1.50

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"3 on 1" type 78/79/80 rpm. 2s.3d. = - ditto -

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of each type for \$1.

Available from your Hon. Secretary.

THE THINGS I SAY ABOUT THE RECORDS I PLAY

By Alec Kidd.

No.9. Edison Blue Amberol 23093.

" 'Tis a Story That Shall Live For Ever" sung by Stanley Kirkby

This early 'British issue' deserves a niche in the temple of cylinder fame for its perfect diction. In clear ringing tone Stanley Kirkby tells the epic story of the deeds of heroism and sacrifice in Captain Scott's famous South Polar exploration of over half a century ago.

One of the heroes specially commemorated is Lawrence Oates (1880 - 1912), who joined the Antarctic Expedition in 1910 and accompanied Scott in his dash to the South Pole. On the return the party was snow-bound and on 17th March, 1912, Oates, crippled with frost-bite, went out alone to die, rather than be a burden to his comrades.

GREATER LOVE HATH NO MAN THAN THIS

+ +

A WORD ON THE PIANO

From the packet containing an Edison Diamond Disc.

Musical instruments, the strings of which were struck or plucked, were among the earliest of art inventions. Egyptian remains show pictures of performers playing upon the harp. In the book of Genesis there is mention of a kinnor, which was either a small harp or a lyre. There is frequent mention of the dulcimer in the Bible. The instrument was struck with hammers, and was very much like the Hungarian zimbalon. The ancient Greeks were familiar with an instrument called the monochord, which was a string stretched across a sounding board, the tone of which was regulated by a movable bridge for dividing the string at different points. The monochord, harp and dulcimer all contributed to the evolution of the modern piano.

One of the survivors of the 'Terra Nova' expedition, Professor Frank Debenham, geologist, appeared in a B.B.C. television programme about three years ago and explained some of the problems that Scott and his ill-fated companions had to face in an entirely ice-covered continent in those far away days when there were no means of wireless communication with the outside world. It is a 'home of blizzards and mighty winds where the warmest thing is the sea'.

That part of South Victoria Land, Antarctica, between King George V Land and Cape Adare is called Oates Land to mark in practical commemoration this STORY WHICH SHALL LAST FOR EVER.

Perhaps the most important step toward the creation of the pianoforte was the device of a keyboard. In all probability the keyboard originated with the organ. In any event, a keyboard of sixteen keys is said to have been part of an organ built in the cathedral of Magdeburg at the close of the eleventh century. Its first application to the piano type of instrument is lost in obscurity. First mention of the clavichord and harpsichord is found in a musical work written by Eberhard Cersne in 1404. The chief difference between these instruments was that the strings of the clavichord were struck, and those of the harpsichord were plucked. Playing the clavichord one used a touch in which pressure was predominant, thus producing a sort of portamento effect, unobtainable on the

harpsichord. Bach preferred the clavichord. Handel, Scarlatti and Mozart were devoted to the harpsichord.

The hammer action invented by Bartolomeo Cristofori, (born at Padua 4th. May, 1653, caused the clavichord to be superseded by the type of instrument on the order of the modern piano. His revolutionary invention was made known to the world in 1711. It was known as the 'piano e forte', which translated into English simply means soft and loud. Owing to the inability of the harpsichord players to acquire the proper touch, this instrument fell into disuse in Italy; but in Germany found favour and further development.

Originally, the device which enabled the volume of the pianoforte to be changed was "two iron springs, ornamented with copper knobs, in that part of the chest nearest the bass. In order to move these springs it was necessary that the player should use his left hand, and consequently

* * * *

Some noteworthy Edison Re-Creation
piano records -

Sergei Rachmaninoff

82169 Second Hungarian Rhapsody (pts 1&2)

82170 " " " (pt 3)
Pastorale

82187 Prelude in C Sharp Minor Op. 3.
Polka de W.R.

82197 Theme and Variations-Sonata IX
Valse in A flat Op. 42.

82202 Barcarolle Op. 10
Valse in A Flat, Op. 64, No. 3.

Victor Young

80537 Improvisation on Old Songs

Little Shepherd, and, Crescendo

"THE HILLDALE NEWS" is the official magazine of the City of London Phonograph Society. Editorial address; [REDACTED] Southbourne, Bournemouth, Hampshire.

he was obliged for a moment to quit the keyboard. Stein improved these springs by making them act by means of knobs placed against the knees".

Pedals were not known until the eighteenth century. In fact the first modern pedals are found in John Broadwood's patent of 1783.

Edison owners may be interested in what Victor Young, one of our artists, has to say about playing the piano with Edison Re-Creation Diamond Discs: "To improve your musicianship, especially in the matter of interpretations, my suggestion is to obtain pianosolo Re-Creations, a tuning record and sheet music of the selection under study. Strike your A on the piano and tune the gramophone to piano by regulating the speed of the record. Play the Re-Creation first alone, with the sheet music before you, and, as you listen, mark the phrases and every variant of expression. After that, try playing in unison with the record. This will give you pleasure and greater musicianship.

* * * *

André Bencist

50200 Two Larks, and, Prelude

Arabesque, and, The Butterfly

50292 Valse in Flat

Old Black Joe

50309 Frühlingsrauschen

Waltz in E Flat, and, Spinning Song

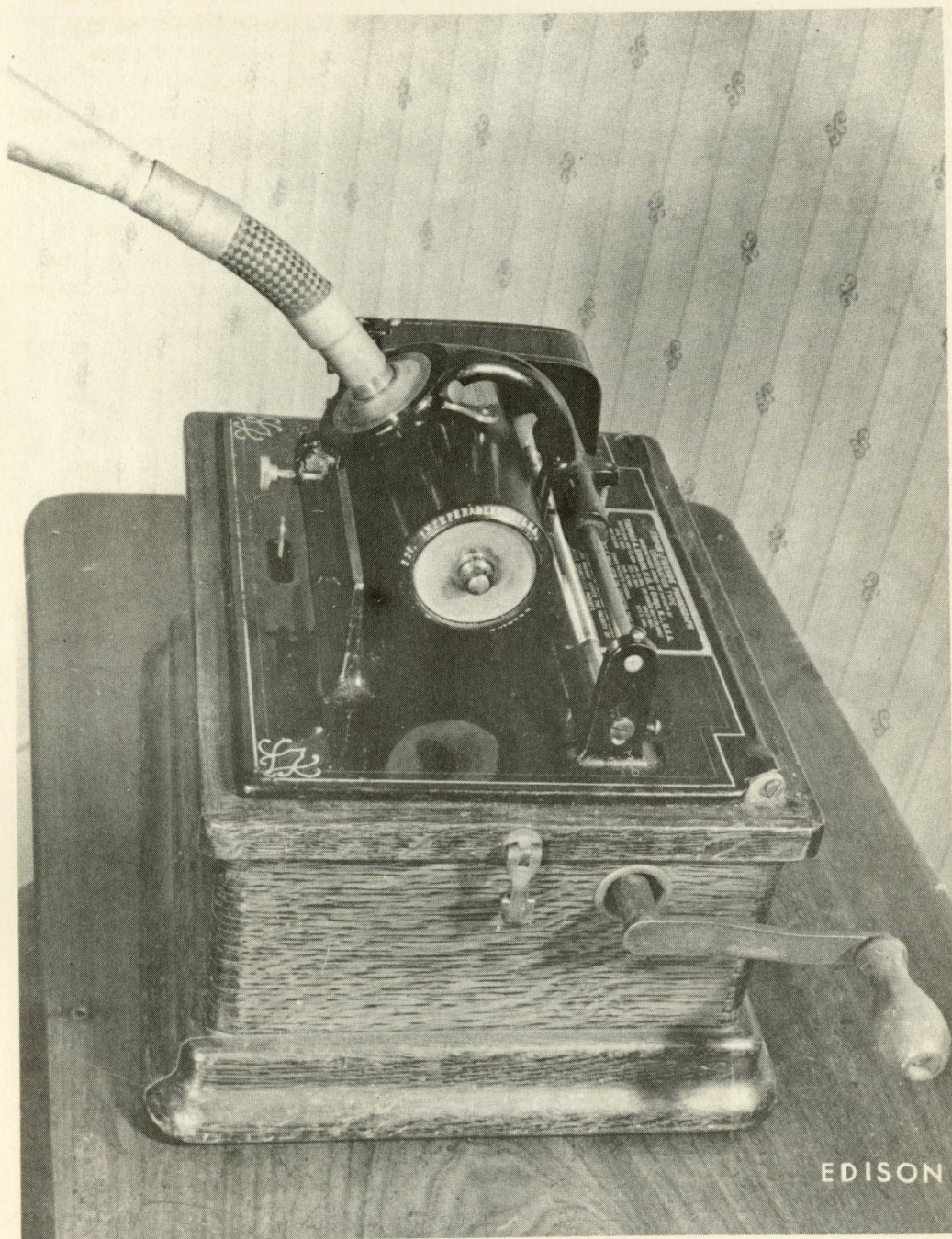
80408 Fantaisie Impropté

Second Mazurka

Ray Perkins

50606 Look for the Silver Lining-medley

Make Believe- Medley



EDISON

CORRESPONDENCE

I confess to being a little in arrears at present. Since January, I have been spending three hours per day taking an intensive course in French, plus "homework" upon the same - being necessary to continue earning my 'bread and butter' with the Bournemouth Education Committee !! Thus, apart from the actual time taken, I have found it very tiring to recommence intensive study now that I am no longer a youth!! This is now ended, so I hope to be able to catch up quickly again.

EASIBINDERS.

I have received several suggestions in the past that "something ought to be done" about binding our magazine. As you will be painfully aware, the cost of binding one's books these days is exorbitant. I have therefore contacted EASIBIND LTD who have made some of their product to fit the HILLANDALE NEWS. These are very stout board binders in blue, like the magazine heading, and inside there is at the back a special attachment into which one secures wire rods. Each magazine is opened flat and is slipped behind the wires to be held permanently in position. Thus you can bind your HILLANDALE NEWS as you receive them, before they have time to become soiled!! They will lie flat for reading. The binders have the title HILLANDALE NEWS lettered upon the spine. As Sydney Carter's Edison numerical catalogues are the same size as our magazine, you of course use an Easibinder for these as well. They will take 3 years of the Hillandale News. Price 11s.6d. (\$ 2.50) including post. 1s. reduction if I can deliver them to you at one of our meetings.

RATES OF EXCHANGE

We lose up to 30 cents upon every transaction in foreign currency. This is our reason for making our "dollar prices" slightly higher than our English. If you send an International Money Order, it must be in English currency, or we still lose. We get the best rate on dollar bills if you must send "foreign currency", we do not mind this so long as you do send the dollar prices. You can also, if you are sending a personal cheque, make it payable in English currency, but in this case add extra for postage. If you are ordering from me personally, you could send an aerogramme beforehand to enquire whether I have any payments outstanding in U.S.A. which would obviate sending cash across the Atlantic.

ZIP CODES

U.S. Members. Examine the envelope in which this is sent, and if it does not have your 'zip code' in the address, please send a postcard to tell me what it is.

CONGRATULATIONS to Mr. Russell Barnes who has recently been accepted for University training to become one of Her Majesty's Probation Officers. We owe him a great deal of appreciation for the free loan of his duplicator for printing our magazine.

MAJOR ANNAND RECOMMENDS

Diamond stylus for all makes of 'long playing' pickups. Send your old stylus with 9s.6d. to J.N. Robinson, [REDACTED], Wheathampstead, Herts. Sapphire stylus for all other pickups 4s.6d.

EDISON BELL MACHINE CATALOGUE for 1905.

Thanks to the kind generosity of Rev. Colin Marr, who loaned us the original, we are now able to announce the second catalogue in our 'reprint' series. This catalogue illustrates the various machines being sold by the Edison Bell Company in 1905, together with illustrations of their various accessories, and a few views of the inside of their premises. (You will see in the accompanying 'Hillandale News' a reprint of an article describing the Company at about this period.) The price of this catalogue will be 7s.6d. as the Lioret Catalogue.

We have received praise from literally all over the world for our enterprise in reprinting these catalogues. It will depend entirely upon Members if we are able to continue this policy. Obviously, each catalogue must pay for itself, thus we shall publish a catalogue only when the previous one has approximately paid for itself, so that our finances are not overstretched.

NECKTIES

The Society's tie is now being worn around the necks of people in many parts of the world; from San Francisco to Tokyo, from New Zealand to South Africa, via France & Russia. Is there one around your neck? Sadly to say, there is still more than a tie around the neck of Mr. George Frow who has a large sum of money still outstanding. Do hurry to place your orders.

WORTHING ART GALLERY . EXHIBITION OF PHONOGRAPHS.

From 21st August to 4th, September, Mr. Sydney Carter will mount an exhibition of phonographs, in conjunction with displays of art/paintings which the gallery is holding. He will give lectures on the Wednesday and Saturday afternoons, commencing at 3 p.m. Who can loan some machines to swell the display? Please contact Sydney at [REDACTED] Worthing, Sussex. Additionally, it is hoped that, at least upon the afternoons when Sydney is lecturing, that we shall be able to have an information desk to publicise the Society. Can anyone assist in this way?

LA PHONOTHEQUE NATIONALE, PARIS.

By law, all who produce records or pre-recorded tapes in France, must deposit a copy with the Phonothèque 48 hours before it is issued on sale to the public. As well as housing these, the Phonothèque is making up a museum of phonographs and old records. Judging by the brochures this institution would well repay a visit there if you will be passing through Paris this year upon your holidays. Your Editor hopes to do so during August. I would suggest that you write a short while beforehand to the Director, Monsieur Roger Decollogne. Address - [REDACTED] Paris 5. phone 033-69-58

nearest Metro station Maubert Mutualité. buses 24, 47, 63, 67, 86, 87

Mondays to Fridays 9.30 to 12, 14.30 to 18 o'clock.

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Speeches on cylinder of well-known people, actors, actresses, M.P.'s and other persons - or on discs
A horn for a 'dog model' G & T gramophone, 1½ " and 2" reproducers

WANTED BY ARTHUR GALLOP [REDACTED] Horfield, Bristol.7.

diamond
Carrier arm to take the model B/reproducer for a Standard Edison phonograph

EDISON NUMERICAL CATALOGUES Sydney Carter has completed the catalogues of the Edison 'Foreign' issues on two-minute cylinders. This again is a fine piece of work. With it, Edison is almost catalogued. In the present catalogues, one sees the names of many operatic stars as well as those from popular fields. It is interesting to see such French 'giants' as Dranem, Mayol, Frejol, and our own Harry Fragson, who were fore-runners of the style which Maurice Chevalier has continued.

EDISON BELL NUMERICAL CATALOGUES Sydney Carter still has gaps to fill before publishing this catalogue. Write to him if you have any Edison Bell lists from which you may be able to give assistance. He is particularly in need of information in the 20300 series. Gaps among lower numbers exist too.

Until next time

ERNIE BAYLY

'TINFOIL TO STEREO' is finished.

This fine book is now out of print and stocks at the publishers are exhausted. I recently took delivery of the very last they had. As the covers of these were soiled, although the contents are perfect, the price was reduced, and I have two only at £2 - 10s. including post. It is a case of 'first come, first served'. Just send a note if you wish to reserve one of these pending sending cash.

E.B.

LEE R. MUNSICK of [REDACTED] Morristown, Ne Jersey, U.S.A. tells me that he is in the course of preparing a complete list of MUSICAL BOX DISCS. This would mean such makes as Polyphon, Nichole, Regina etc. etc. Please contact him to tell him what you have, or firstly, obtain an idea of what he still wishes to know.

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